

absence on one side, and the very small size on the other, of the masseteric shield. Femoral pores 17-19. From snout to vent 70 millim.

Dr. de Bedriaga has also sent me on loan a large male, measuring 83 millim. from snout to vent, from Batoum, received from the St. Petersburg Museum, which also belongs to the var. *rudis*. The cheeks are much swollen, and the depth of the head equals the distance between the centre of the eye and the anterior border of the tympanum. The hind limb reaches the shoulder. 45 scales across the middle of the body. 21-22 femoral pores. 25 scales under the fourth toe. Rostral forming a narrow suture with the frontonasal. Only three labials anterior to the subocular. This specimen, which I have carefully compared with Bedriaga's *L. depressa*, var. *rudis*, confirms Boettger's identification of a Batoum specimen in 1889.]

EXPLANATION OF PLATE XXII.

Three of the type specimens of *Lacerta depressa*, Camerano; enlarged figures showing upper and side views of head and posterior part of back, with hind limb and base of tail.

a. Male (no. 1, p. 333) $\times 2$; b. Female (no. 3, p. 334) $\times 2\frac{1}{2}$;

c. Female (no. 2, p. 334), $\times 2$.

6. On Old Pictures of Giraffes and Zebras.

By R. LYDEKKER.

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(Text-figures 85-89.)

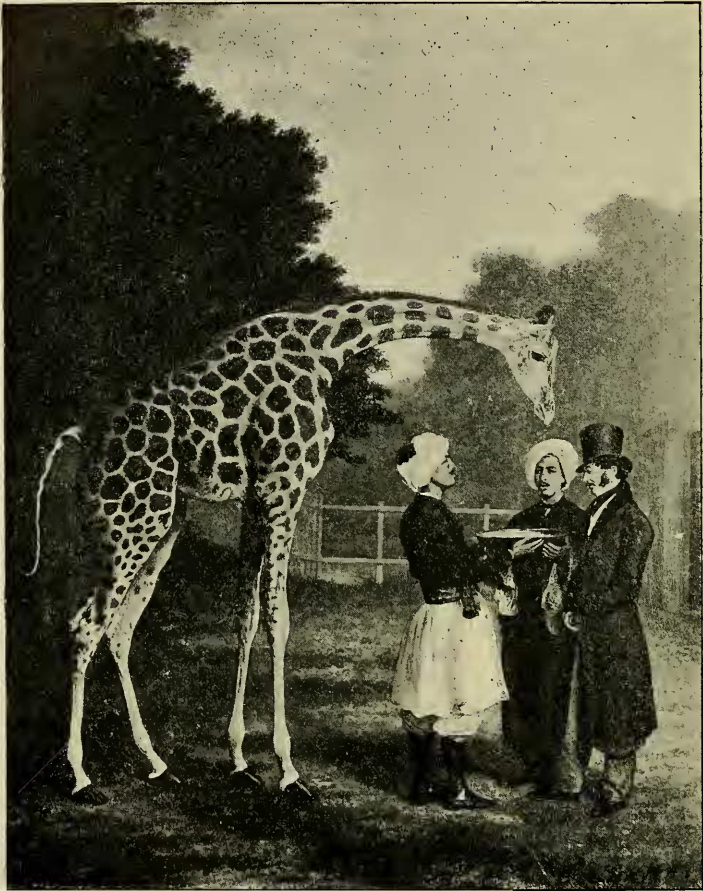
The Natural History Branch of the British Museum has recently received from the Lord Chamberlain, through Mr. Lionel Cust, Surveyor of the King's Pictures and Works of Art, four photographs from paintings of Giraffes and a Zebra preserved in the Royal Collection, some of which are of considerable interest from an historical point of view.

The painting from which text-figure 85 is taken represents an immature Nubian Giraffe presented in 1827 by Mohamed Ali, Pasha of Egypt, to his Majesty George the Fourth. This animal, which survived but a short time at Windsor, was the first received alive in Britain, and one of the four first imported into Europe in modern times. Of its three fellows, one was sent by the Pasha to the Sultan of Turkey, the second to Vienna, and the third to Paris, where it attracted an enormous amount of attention*. Although, owing to the immature condition of the animal, the frontal horn is not fully developed, the painting displays all the characteristics of the typical Nubian race of *Giraffa camelopardalis*, such as the net-like style of the markings, the white "stockings," and the comparatively large size of the spots on the upper part of the legs. A portrait of Mr. Cross, the

* See Renshaw, 'Natural History Essays,' p. 105 (1904).

animal-dealer, is introduced into this picture, which is the work of James Laurent Agasse.

Text-fig. 85.



George the Fourth's Nubian Giraffe at Windsor.
(From a Painting in the Royal Collection.)

The first picture (text-fig. 85) represents the animal in its surroundings at Windsor; the painting reproduced in text-fig. 86 depicts, on the other hand, a Giraffe in its native country, or what is intended therefor. Whether this painting portrays the same animal as the first it is not easy to determine. Apparently, however, the portrait is that of a Nubian Giraffe, although it is by no means so good as the first; the animal apparently had

a distinct frontal horn, although it is much concealed by the halter.

Text-fig. 86.

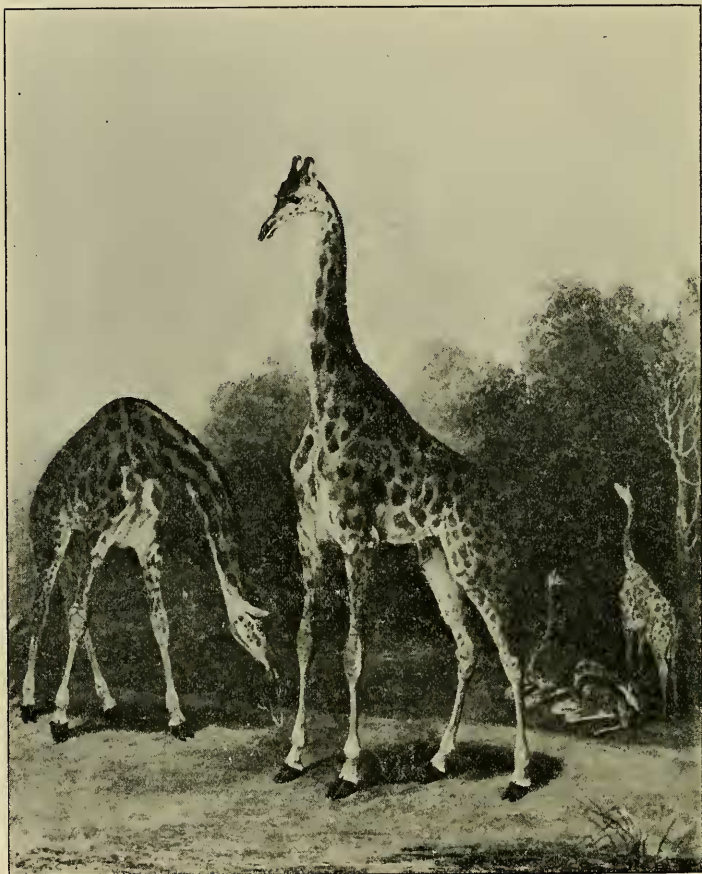


George the Fourth's Nubian Giraffe in its native country.
(From a Painting in the Royal Collection.)

The third picture (text-fig. 87) represents a group of Giraffes which appear to be intended for the Southern or Cape form (*G. c. capensis*), as the old bull has no frontal horn, while the markings are of the blotched instead of the netted type, and the lower parts of the legs are spotted, although not quite so fully as they ought to be. The painting, which is by R. B. Davis, and dated September 1827, is described, however, as representing "two Giraffes belonging to George IVth;" but on the back is

written "portrait of the Giraffe belonging to his Majesty." It is difficult, however, to believe that the artist did not take a portrait of the Cape Giraffe for his model, and he may have copied Paterson's specimen in the British Museum. If, as I think, it represents the Cape Giraffe, the painting is of very considerable

Text-fig. 87.



Group of Cape (?) Giraffes.
(From a Painting in the Royal Collection.)

interest, as that race now appears to be extinct. Both Agasse and Davis were well-known animal painters in the first quarter of the last century.

The fourth painting (text-fig. 88) represents a specimen of the Mountain Zebra (*Equus zebra*) in two positions; the characteristic

“gridiron” on the rump, the broad stripes on the thighs, and the white under-parts being remarkably well shown. The picture is

Text-fig. 88.



Mountain Zebra. (From a Painting in the Royal Collection.)

stated to have been drawn from life at the Hague by C. Kehrér; but there is no record at Windsor of the original model having

been there. Carl Christian Kehrér, who painted hunting-scenes and portraits, and is, I take it, the painter in question, was born in 1758 and died in 1833.

Text-fig. 89.



Queen Charlotte's Mountain Zebra. (From an Old Print.)

In this connection I may mention that a few years ago my friend Dr. F. H. H. Guillemard sent me a copy of an old print bearing the following legend:—

“The portraiture of the Zebra or Wild Ass, drawn from the life. This beautiful animal was brought from the Cape of Good

